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ABSTRACT

This manual is intended for use by adopters or adapters of a media-oriented arts and humanities program designed to train teachers in the techniques of humanizing the general curriculum. It contains lesson plans for grade nine that are geared to the curriculum areas of language arts, science, and social studies. The art areas covered in the plans include art, music, drama, movement, and poetry. Each plan contains the lesson's title and objectives, the equipment and materials needed, and a lesson scheme offering teaching techniques. (FL)

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Project MOPPET

(Media-Oriented Program Promoting Exploration in Teaching)

A Ninth Grade Humanities Program
Woodbridge Township School District
Woodbridge, New Jersey

TEACHERS' MANUAL OF LESSONS FOR NINTH GRADE
and Supplementary Lessons for Seventh and Eighth Grades

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FRONT AND BACK COVERS

Covers were taken from paintings made in MOPPET classes. The front cover was painted by Jill Gallo. The back cover was painted by Tricia Broderick.

FOREWORD

Project MOPPET (Media-Oriented Program Promoting Exploration in Teaching) was originally conceived as an arts and humanities program that would be built from kindergarten upward in a systematic manner. This procedure corresponds to the best thinking on such program development, although few school systems have been in a position to construct a program in this manner. In this respect Woodbridge has been fortunate in that the developmental funds have been supplied by Title III/IV-C of the Elementary and Secondary Education Act of 1965.

The K-6 program was developed in the 1970-73 school years. The seventh, eighth and ninth grade manuals have been developed in sequence during the three-year developmental period extending from 1973-74 through 1975-76.

The purpose of this manual is to help teachers get more humanistic education into the curriculum. Ideally it is hoped that each teacher will do all or most of the lessons for his/her grade level, as well as whatever adaptations, extensions or independent creations that might be suggested by these lessons. Realistically, however, we recognize that such comprehensive usage involves difficulties for the teacher in regard to materials, equipment, etc. It is likely, therefore, that the individual teacher will at first be quite selective in choosing lessons and will gradually increase the range of lessons as he/she gains expertise.

Our experience has shown that the greatest benefits have occurred in those children who have experienced the largest number of MOPPET lessons. But it has also been noted that some exposure is better than none. Consequently, we encourage teachers to use as many lessons as they can reasonably handle and not to worry about lessons they cannot do. In this regard, it should be kept in mind that this manual is not intended as a rigid curriculum that must be methodically followed.

The format for the lesson is simple:

Curriculum Areas/Art Areas

Grade

Title

Objectives

Equipment

Materials

Lesson Scheme

This format is used to systematize the lessons so that teachers can easily scan them to familiarize themselves with the contents. When selecting a lesson, they may decide to modify the lesson or materials to conform to their own situations or conceptions. For that reason we feel that these lessons should be viewed as prototype lessons--they will work as presented here, but we hope they will also serve to motivate teachers to make further explorations on their own.

MOPPET is interdisciplinary in concept in that various areas of the curriculum are consciously drawn upon for subject matter for lessons. In this context the arts are not viewed solely as ends in themselves but are utilized as avenues to perceive and communicate in different ways. Thus, the individual student can find means for individual expression--even amidst subject matter that would not ordinarily interest him/her as generalized facts or information.

Media is deliberately brought into lessons as a means of giving more varied dimension to the lessons. It is becoming a generally accepted fact that some students learn more readily from visual presentations than from print or the spoken word. It is also becoming understood that students generally retain information better if they receive it through a variety of sense avenues. Thus, media is integrated into the lessons as a means of extending the range of resources available to the teacher to reach students in more varied ways.

The lessons do not require a particularly large range of equipment. Projectors used are: 16mm sound film, 8mm film, 8mm silent loop, overhead, slide and opaque. Still camera, 8mm silent film camera, Ektagraphic Kit, cassette or reel tape recorder, and record player complete the list of equipment used. No particular brand is advocated, but we have found that the standardization of brands and models throughout a school system aids greatly in solving such problems as teacher familiarity, interchanging of equipment between schools, maintenance, and repair.

One exception in the matter of brand identification must be made. Teachers

will want to know why two or three slide projectors are suggested in some of the lessons. The Kodak Carousel Projector with automatic focus makes it possible for one person to remotely control as many as three of these machines simultaneously. The projection screen problem for such multi-image presentations can be solved by using a blank wall or large sheets of white paper taped to a wall. Such panoramic presentations have the effect of simulating a new environment, and the motivational advantage of such an approach richly rewards the teacher for the extra difficulty involved; however, it should be remembered that the lessons can be effectively taught using one machine at a time.

It is quite likely that teachers will run across lessons and ideas in this manual that are already familiar. Actually, no claim is made that these lessons are new or unique. What this manual does, basically, is save teachers the untold hours it would take to collect such a large variety of arts and humanities lessons from separate sources.

Even so, considerable teacher preparation time will be involved in many lessons presented here. For example, teachers will discover that many of the lessons require rather extensive teacher-made materials, which consist usually of slides taken with a camera or taken from books with an Ektagraphic Kit. We have found that, for a great variety of purposes, the large visual impression of the slide is far superior to a work description alone. Even where print is involved, slides often are extremely effective in demonstrating such things as poetry, picture stories, music notation, etc.

The Woodbridge Township School System plans to have materials duplicated and placed in the Instructional Materials Center from which they can be ordered by any teacher in the system. This method will solve much of the local preparation problem, making a lesson completed by one teacher available to all other teachers. It is advisable for any school systems contemplating the widespread use of MOPPET type lessons to work out some such system for sharing lessons. In the meantime, these more elaborate lessons should be approached with some caution in regard to the time that will be involved.

In a sense the taste and experience of the individual teacher will dictate whether he/she will select, for example, a simple poetry lesson requiring no special equipment and materials or a lesson incorporating complex multimedia interdisciplinary techniques. In either case, opportunities are built in for the individual student to respond or interact creatively.

For the teacher who is interested in appropriate material for humanistic learning, we hope this manual will be useful as a practical introduction and guide. Our experience with these lessons has convinced us that such education can do much to help children develop esthetically and, also, can aid them in forming a positive attitude toward education.

A.D.K.

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For the most part, the arts content of the lessons is related to one or more specific subject areas; however, the degree to which this is done varies greatly. In a sense, the arts teachers have tried to accommodate two conflicting teacher viewpoints. The first viewpoint refers to teachers who want the arts process to correlate as much as possible with specific subject area content. The second teacher viewpoint advocates that prototype lessons should avoid correlating with subject areas in order to give the subject area teacher complete freedom to create such relationships. Therefore, it is suggested that teachers familiarize themselves with the lessons and decide for themselves whether they prefer lessons that are closely correlated with the curriculum or that, instead, they prefer lessons that require modification in order to establish such relationships. In either case, the lessons are sufficiently flexible to invite the ideas of the teacher.

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GRADE - NINTH

A DIFFERENT DRUMMER (following study of Jonathan Livingston Seagull)

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify the qualities that made the character of Jonathan Livingston Seagull different from others in his flock.

Identify situations in the life of a junior high school student that relate to problems similar to Jonathan's.

Act out a character role in movement and dialogue.

EQUIPMENT

. Two slide projectors

. Record player

. Projection screen

MATERIALS

. MOPPET Kit

Two carousels of slides of scenes of seashore life and seagulls

Record: "The Sea at Castle Hill," 1963, Droll Yankees, Inc., Providence, Rhode Island.

Excerpts from Book, Jonathan Livingston Seagull by Richard Bach, Macmillan Co., New York

LESSON SCHEME

INPUT

Project slides of seashore and sea gulls on screen. At the same time, play the record, "The Sea at Castle Hill," and read excerpts from Jonathan Livingston Seagull.

INTERACTION	EXPERIENCE
Ask the students to discuss the character of Jonathan Livingston Seagull: "What were his strengths?" "What were his weaknesses?" "How was Jonathan different from the rest of the flock?"	
Ask the students to discuss incidents in their lives that resemble some in Jonathan's--especially his determination to follow his own pursuits even though he might be ostracized by the rest of the flock.	Divide the class into groups of five. Assign each group the task of acting out a situation in which one person goes against the advice and good wishes of a group in pursuit of his own activity.
After each scene is presented, evaluate it with the class: Do you agree with the way in which the character pursued his plan? Do you agree with his reasons for pursuing his plan? Do you believe any punishment meted out by the group was warranted--or was unfair?	

- Anne Battle -

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GRADE - SEVENTH

ASTROLOGY

OBJECTIVES

. At the end of this lesson the student will be able to:

Understand some aspects of astrology as used through the ages.

Act out a character role in drama.

EQUIPMENT

. Two slide projectors

. Tape recorder

. Projection screen

MATERIALS

. MOPPET Kit

Transparencies of astrological signs

Slides based on appropriate astrological information

Tape recording of information on astrology to accompany transparencies

LESSON SCHEME

INPUT	INTERACTION
	Ask students to discuss what they have heard or read about astrology. Often they are familiar with their own signs and the character traits indicated, since this is a popular subject.
Project two carousels of slides on each side of the transparencies of the various sun signs. Start with Aries and proceed through Pisces. Play accompanying tape as the transparencies progress. Ask students to observe through sight and sound the meanings and characteristics assigned to each individual's personal birth zodiac sign.	Discuss the many observations the students may wish to share after seeing the media.

EXPERIENCE

Divide the class into groups of three people.

Assign each group the task of thinking of a specific social or family problem. (examples--how to feed a starving family; how to care for the nation's poor; how to treat a criminal; how to prevent pollution; where to go on a vacation.)

Ask each person in each group to approach the solving of the particular problem in accordance with his own astrological personality qualities.

When the groups have worked out the specific ways of solving the problems, each group should improvise a scene showing the individual responses to the problem.

- Anne Battle -

GRADE - SEVENTH

CAUSE AND EFFECT

OBJECTIVES

. At the end of this lesson the student will be able to:

Differentiate between the cause and effect of specific situations.

Act out a character role using dialogue and movement.

EQUIPMENT

. Overhead projector

. Projection screen

MATERIALS

. MOPPET Kit

Overhead transparency of several paragraphs telling of a specific situation presenting a problem which needs a solution

Transparency of scale

Cause and Effect Situations

John Smith picked up the phone in his office and dialed his home phone number. He called home every day at this hour, to speak to family members. The phone rang and rang, but there was no answer. Following a premonition, Smith decided to drive home. Upon arriving home, he discovered the front door open, the car in the driveway, his son's radio blaring, but no one could be found as he walked through the house.

Jane Commins applied the last bit of lipstick to her mouth and pulled a comb through her hair. She looked at her watch, ran down the stairs, and looked out the window. Time passed--a car didn't appear. Jane's mother entered the living room--noticed her daughter, sitting angrily in a chair.

Mrs. Brown frantically pulled her children from the aisles of the department store and waited for the elevator. The family descended to the basement via the elevator, and walked out of the department store into the parking lot. Searching in her purse, Mrs. Brown discovered she could not find her keys.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project transparency of scales.	"What will be the effect if a weight is placed on the scales?" After the students point out that the scale will be unbalanced, ask the students what the phrase "cause and effect " means to them.	
	Various answers will be given: If you disobey, you will be punished. Lack of gas will cause a car to stop. Carelessness leads to errors.	
Project the transparency of the cause and effect situations. (See page 6.)		Ask the students to read the situations as they are projected and theorize silently what might be the effects of this situation.
		Break the class into groups of three people. Ask each group to choose one of the situations to act out, bringing in all the characters and showing the related effect on which they decide.
	Critique each scene after it is presented: What was the cause and effect of this situation? Was the effect logical? If this scene were reenacted, what changes should be made in the scenes?	

- Anne Battle -

GRADE - EIGHTH

CHARACTERIZATION

OBJECTIVES

. At the end of this lesson, the student will be able to:

Develop and act out the character role of a person motivated by a specific and strong emotion.

Identify the variety of emotions a person may encounter.

Be aware of the variety of ways in which a person may communicate a specific emotion such as love, anger, greed, etc.

EQUIPMENT

. Slide projector

. Projection screen

MATERIALS

. MOPPET Kit

One or more slides depicting faces which communicate strong feelings

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LESSON SCHEME

INPUT	INTERACTION
	Discuss with the class various aspects of characterization. "What do you think are elements of characterization?" "What does the author-playwright take into consideration when creating a character?" Answers will include: motivation for character's actions; his age, his relationships with other people; his size, weight, and racial features.
Project slides of several expressive faces; for example: An angry looking man	Ask students to discuss what they think the person in the picture is feeling--and what has happened to motivate such feelings. They might say, "The old man has been fired from his job." "He is mad at his wife because she spent too much money."
A crying child	They might respond that the child has lost his mother or had a fight with his brother.
A smiling grandmother	The students might suggest that the grandmother has just received a call from her grandchildren.

EXPERIENCE

Break the class into groups of three people.

Assign each group the following task:

Develop a scene to be acted out in pantomime and dialogue which portrays one character with a very strong emotion.
The scene should start out with the character portraying strong emotions.
Two other characters then enter and discover what has happened to cause the first character to feel such strong emotion.

GRADE - NINTH

CLARENCE MAJOR

OBJECTIVES

- At the end of this lesson the student will be able to:

  Be familiar with another American poet whose poetry comes out of the Black experience in America.

  Use imagination in creating a poem.

EQUIPMENT

- Projection screen
- Slide projector
- Overhead projector

MATERIALS

- MOPPET Kit

  Slides of toys

  Transparency of "The Doll Believers" by Clarence Major

  Copy of book: Poems by Clarence Major, Swallow the Lake, Wesleyan University Press, Middletown, Conn., 1970

The Doll Believers

This lifeless construction,
Yellow hair curled and twisted,
The forever motionless face of rubber,
The dark marked eyebrows,
The pug nose of flexible material,
Spongy cheeks painted red,
Camel-hair eyelashes moving up and down.
Lifting her up, the eyes fly open,
They stare into space unmoved,
Those deep blue and soft eyes,
Those never winking, moving balls,
Controlled from the inside,
And that thick rubber body,
The imprint of a navel,
The undersized hands,
The thick soft knees,
The screwed-on head,
The air hole behind her neck,
All this in its lifelessness
Gives me a feeling that children
Are really powerful people
To imagine that such a thing
Could be alive.

by Clarence Majors

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
I introduce Clarence Major as a poet, a novelist, and a painter, and now a teacher at Howard University.		
In this lesson, we will share a poem written by Major on dolls.	"Think about your childhood and the toys you cared about." "What was very special to you?"	
	We discuss the many suggestions, and we point out that a child will bring to life the inanimate objects he plays with.	
I project slides of the toys of childhood: dolls, bears, etc.		Ask the class to write down various objects they see in the slides and the memories that are brought back to them as they view the slides.
Read the class papers aloud, not reading identity of the author.	"Do you share the feeling of this student when he comments on the.....?"	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Show the transparency of Major's poem, "The Doll Believers."		
The teacher or a student can read from the transparency. (It is also desireable to have copies for each student.)	"What lines of the poem do you think are particularly meaningful to you?" "Does Clarence Major speak for you?"	

- Bette Distler -

GRADE - EIGHTH

DID YOU EVER WONDER?

OBJECTIVES

. At the end of this lesson the student will be able to:

Talk about his feelings.

Write about his feelings.

Value his own feelings.

Develop more confidence in himself and his abilities after seeing his own writing made into a media presentation.

EQUIPMENT

. 16mm film projector

. Projection screen

MATERIALS

. MOPPET Kit

16mm film, "Do You Every Wonder?" 1972, Baker-Harned, Pyramid Films

. Also:

Tape of students' writing

Slides depicting loneliness, trapped feelings

Copies of students' writing for everyone

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show film, "Do You Ever Wonder?" (Students of 14-15 will identify easily with this subject matter.)		
Write on the board words: TRAPPED LONELY (or other words suggested by the film)	Ask: "Have you ever felt trapped or lonely?"	
Tell the class to write whatever comes to mind while they watch.	Students will suggest: "When you don't know what to do." "When you aren't loved." "When I am alone in the house."	Suggest that the students write about their feelings or a time when they were lonely.
	Ask: "How does it feel?"	
As soon as possible, probably before the time of the next class meeting, tape the feelings of the students as expressed in their writing.		Students could help or work on their own matching slides to writing. Use no names on writings.
	You could use writings anonymously as a reading exercise.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Play the tape and show appropriate slides that correspond with the feelings in the poems.	Students follow the tape with their copies of the poems as they view the slides.	The class responds favorably seeing their own words developed into a media presentation.
	Allow time for discussion of the feelings presented.	- Bette Distler -
NOTE: This same lesson can be done with other themes used as a springboard.		

Alone means being in a house at night in a rain storm and no lights.

His father wants him to be something
Not just walking on the boulevard
He's lonely
He's shy
He won't talk to anybody

not to be loved or wanted
or not having to come home at night
to see or talk to someone who is very special to you

He wants to be left alone in his own world
so he runs away
and makes a wall
around himself
just to be left
alone

A man was lonely and knew nobody and went off by himself
and built a wall around himself
and could not get out

He is all boxed in...by blocks
sad and weary

he locked
himself
in

He locked himself
in a new jail
and now he was sad
he locked himself
away from his enemies

GRADE - NINTH

ENGLISH LEARNING SKILLS--FOLLOWING DIRECTIONS

OBJECTIVES

. At the end of this lesson the student will be able to:

Sharpen his concentration and attentiveness in applying himself to prescribed tasks.

Experience precision in following directions.

EQUIPMENT

. 2 slide projectors

. 2 small projection screens (or 1 large)

. Record player

MATERIALS

. MOPPET Kit

Two carousels of slides: shadows and reflections

Record - familiar music in 4/4 beat

Record - "The Entertainer", Scott Joplin, M.C.A. Records, 100 Universal Plaza, Universal City, California

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LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show slides of shadows or reflections (twice).	Examine the slides with the students and discuss what they have in common: "Are these slides alike?" "How are they alike?" (shadows, reflections) "Were any of the slides different?" (Upside down) "Did this change the image? How?" (opposite images) "Is an image exact?"	
Play the tape or record, "The Entertainer."		
Say, "I would like you to look into a pool of water and, instead of seeing your own image, you will see me. Do exactly what you see."		With the teacher leading, the students will follow in mirror image.
	"Are you moving at the same speed? At the same level?" "Are you using the same amount of energy?"	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	"What must you do in order to follow this kind of direction?" (Have a quick, sure reaction time)	Ask the class to choose partners, A. and B. Ask partners to face each other. One partner will experiment with a movement, and the other partner will follow. Try turning away to see what will happen. Try to work together at a given signal to change leads smoothly.
Using music in 4/4 time, preferably a familiar piece of music, lead the class in various movements to demonstrate the students' ability to follow directions.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Ask the students to scatter about the room, assuming different levels and different directions. A. will lead in various movements. B. will follow. Roles will then reverse, on signal.
	"Do you have any problems following the lead of another?" "What do you have to do to really follow your leader well?" Students will point out the need to concentrate and watch only the person giving directions.	
		Students still scattered about the room, and still in pairs, A. and B., will experience a Rondo in movement as follows: On a signal, A. will demonstrate a large, slow movement. On a signal, B. will follow the direction given by A. in mirror image. On a signal, C. will demonstrate the following fixed pattern: Stand, Sit, cross-legged Lie on back Sit, cross-legged Stand

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Note: C. can be teacher or designated student. On a signal, all students will mirror C. On a signal, B. will demonstrate small, quick movement. On a signal, A. will follow the direction of B. On a signal, C. will demonstrate the above fixed pattern. On a signal, all students will follow direction of C. On a signal, A. will assume static shapes. On a signal, B. will follow A. On a signal, C. will demonstrate the above fixed pattern. On a signal, all students will follow C. On a signal, B. will demonstrate isolation movements. On a signal, A. will follow B. On a signal, C. will demonstrate the above fixed pattern. On a signal, all students will follow the direction of C.

GRADE - NINTH

FIELD DANCING

OBJECTIVES

. At the end of this lesson the students will be able to:

Understand the importance of the spine as a vital resource of movement.

Use a given pattern of movement which involves the basic element of time - space.

EQUIPMENT

. Record player

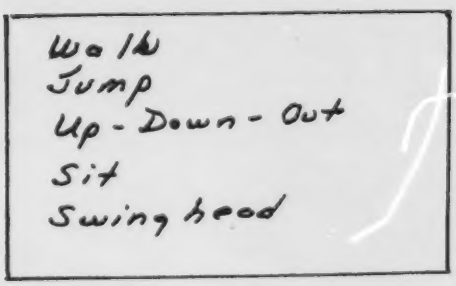
. Drum

MATERIALS

. MOPPET Kit

Records: "Purlie" Ampex Records, 555 Madison Ave., New York
Selections from Bach
Electronic music

Sign: Teacher-made



LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
		Ask the students to find their own spaces around the room to "warm up" with movements on many levels, shapes, and qualities.
Play music, "Purlie." Lead the students in basic movement on many levels, shapes and qualities.		Students follow the teacher's lead.
	Discuss the experience with the students: "How did you feel? We did some difficult things." Students usually point out the difficulties in following the lead, especially at certain levels.	
	Discuss the spine's function in the body: "Where is your spine?" "What is its relationship to the rest of your body?" Answers may be: Carries impulses to and from the brain. Supports other bones.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Arms and legs are fastened to it. Keeps everything in shape. "Move your hand down your back. Count the parts to your spine. You probably can't feel all the bones."	
Explain to the class that many movements of the body can be performed using the spine. After experimenting with them, the class will follow the beat of the drum to feel the motion of the spine.		Direct the class to lie on the floor, following these patterns: Press the whole spine to the floor, Feel what the pressure does to the rest of the body. Can you put your hand through the small of your back and the floor? Move part of the spine to let the hand move under. Now lift the chest, with the head down to the floor. Pretend a string is attached to the chest.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Move to the beat of the drum: Lift chest 2-3-4 Lower chest 2-3-4 Lift chest 2-3-4 Lower chest 2-3-4
Play one of the musical selections. Ask the class to move, using only the spine, in the rhythm of the music.		Ask the students to move only the spine. They may move in any direction to the rhythm of the music.
Direct the attention of the students to the signs posted in the room. It reads: W-A-L-K J-U-M-P U-P, D-O-W-N, O-U-T S-I-T H-E-A-D S-W-I-N-G	Discuss with the students the possible movements with each directive on the sign. Come to an agreement with them on the interpretation what will be used for each movement. For example, the following movements may be used: WALK: Walk on toes, pointed straight ahead. JUMP: Bend knees and jump in light, bouncy motion.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	UP, DOWN, OUT: With percussive movement, reach up with right hand, bend to touch the floor with right hand, stretch out to left with left hand. SIT: Cross legs, keep back straight, dangle arms to side. SWING HEAD: Place head on left shoulder, swing across chest to right shoulder.	
Teacher will demonstrate each of the movements agreed upon (or ask a student to do them.) Play one or two musical selections to provide background for the "dance" that results from the combination of these movements.	Evaluate the type of "dance" that can be performed by using several simple movements in a random sequence.	Ask students to use all the five movements for a period of 5 minutes. They may vary them in whatever order they wish. The music will provide a background but will not necessarily provide a rhythm. After five minutes' experimentation as a class, divide into two groups to perform in the same way. One will watch while the other moves; then roles are reversed.

-Marian Carter -

GRADES - SEVENTH, EIGHTH, NINTH

GEORGIA O'KEEFFE: I

OBJECTIVES

. At the end of this lesson the student will be able to:

Understand the similarities between the paintings of artist, Georgia O'Keeffe and the poem, "The Garden," by Stanley Kunitz.

Be aware that one subject may be explored through the various arts.

Visualize a realistic subject as containing potential for abstract design.

Complete a sketch based upon the components of the earth, sea, and sky.

EQUIPMENT

. Two carousel slide projectors

. One film loop projector

. Tape recorder/record player

. Large projection screen (or roll of white paper to accomodate double projection)

MATERIALS

. MOPPET Kit

Slides of book, Georgia O'Keeffe, L. Goodrich, Whitney Museum of American Art, Prager Publishing Co., New York, 1970

Record/tape, Beethoven, "Symphony No. 5 in C Minor, Opus 67, Allegro Con Brio"

Film loop, "Flowers Opening," Walt Disney, 1956

LESSON SCHEME

INPUT

Briefly discuss works of Georgia O'Keeffe. The following points should be made by the teacher:

Paintings are earth-oriented.
Subjects include clouds, water patterns, trees, plants, and flowers.
The subject matter often is superseded by abstract qualities inherent in its overall design.
Many of the paintings focus upon line quality and simplified shapes.

Show slides and play music.

Project the film loop:

The film loop should be turned on when the color slides are shown.
The film loop should be projected directly on top of the slides.

INTERACTION

Discuss the paintings, music, and film loop with the class.

Ask the class to consider the paintings:

"What feelings were communicated to you by the paintings?"
"Do you have a favorite O'Keeffee painting?"
"Why?"
"What do the paintings look like to you?"
"Do they contain a special quality of the earth?"
"Where is color, line, shape, and texture emphasized?"
"Are the paintings representational or abstract?"

Discuss the music in relation to the paintings:

"Are you familiar with the music?"
"What kinds of feelings do you experience when listening to this piece?"
"Do you think the music is compatible with the paintings?"
"Do you think the theme of the music (death knocking at the door) complements the paintings or stands in contrast to the works? Why?"
"Do you hear repeats in the music?"
"Can you see repeats of lines, colors, or shapes in the paintings?"

LESSON SCHEME (Con't.)

INTERACTION

Discuss the film loop:

"Did the film loop complement or contrast with the paintings?"
"Did you see any similarities between the film loop and the music?"
"Was the movement in the film loop similar to the movement of the music and paintings? Why?"

EXPERIENCE

Ask the class to complete a sketch in preparation for a watercolor painting.

Clarify the following points with the class:

The sketch should emphasize components of the earth, sea, or sky.

The sketch may be realistic or abstract. For example, a student may draw a whole plant or magnify a part of a leaf, concentrating on its abstract properties and emphasizing form, color, and line.

- Gloria Alibani -

GRADES - SEVENTH, EIGHTH, NINTH

GEORGIA O'KEEFFE: II

OBJECTIVES

. At the end of this lesson the student will be able to:

Utilize color, line, and form to complete a watercolor painting.

Visually communicate a feeling for the components of the earth, sea and sky.

Employ techniques of watercolor painting to explore its opportunities for self-expression.

MATERIALS

Samples of completed watercolor designs based upon the earth, sea, and sky

Students' completed sketches from previous lesson

Watercolor paints

Watercolor brushes--various sizes

Water containers

Mixing trays

Newspaper

LESSON SCHEME

INPUT	INTERACTION
Demonstrate various watercolor techniques: Brush techniques wet brush dry brush combination of both.	Students may question the watercolor techniques. Discuss them as they occur and try to solve problems.
Color mixing techniques-- mix colors from the paint box in the round mixing tray.	Students may have questions concerning the brush techniques and color mixtures they have in mind for their individual paintings.
Show examples of students' paintings utilizing different brush techniques and color mixtures.	

EXPERIENCE

Ask the students to complete a water color painting. They may use the previously made sketches as a guide or work independently of their sketches.

While painting, the students and teacher may work together to improve the quality of the students' paintings.

Remind the students of the following objectives:
The watercolor painting will communicate their feelings for the components of the earth, sea and sky.
The painting may be realistic or abstract.

- Gloria Alibani -

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GRADES - SEVENTH, EIGHTH, NINTH

IMPROVISED PLOT

OBJECTIVES

. At the end of this lesson the student will be able to:

Act out a character role in dialogue and movement.

Understand the elements of plot construction.

Identify the beginning, middle and end of a plot.

Identify the crisis situation of a plot.

Be aware of dramatic tension.

EQUIPMENT

. Projection screen

. Carousel slide projector

MATERIALS

. MOPPET Kit

Slide of object such as telephone pole

LESSON SCHEME

INPUT

During Interaction and Experience, project the slide of the telephone pole to suggest an environment.

INTERACTION	EXPERIENCE
Discuss with the class the elements of a plot for dramatic improvisation. From their experience, the students will suggest: setting beginning middle end characterization dramatic crisis Ask the students to suggest possible settings for a plot if one thinks of the telephone pole as part of the setting. They suggest: dock, desert, country road, city, seashore, street in a small town, the mountains, etc.	"Ask the students to vote on this question: From which scene do you prefer to develop a plot?" Choose the preference of the majority.
Ask: "What one character might have something to do with the telephone pole?" "What would be the character's motivation as the play opens?" Answers might include: Prospector in the middle of the desert; telephone operator in a small town; a land surveyor;	62

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
a convict escaped from jail; a potential suicide victim.	From the list of characters suggested by the students, select the next character that could be added to the scene. Continue to add characters and motivation for character involvement until a major crisis (to be resolved at the end of the play) is developed. Act out the first scene of the play in an improvised manner. Critique the scene with questions such as the following: What elements of dialogue and action worked? What needs to be discarded? Change students and replay the scenes again. Continue to add characters and situations.

- Anne Battle -

The following is an example of a plot that developed in one ninth grade class:

> The students, upon seeing the slide of the telephone pole, made several suggestions for a setting--but voted to use the idea of a distraught teenager climbing to the top of the pole because he felt he had been rejected all his life.
>
> The boy leaves his home, discovers the pole, and climbs to the top. He is seen by a birdwatcher, who is using binoculars to view a rare species of bird. When the boy disturbs the bird, the birdwatcher enters the park where the telephone pole is located.

A lady walking by with her dog carries on a conversation with the bird watcher, and both seek the attention of a policeman to remove the distraught boy, who refuses to come down from the pole.

The policeman leaves to seek additional aid from police headquarters. The birdwatcher and lady talk to the boy; they discover he is sad, lonely, and rejected.

A second policeman enters, and additional people passing through the park enter and talk to the boy. A rescue squad comes, and the attendants pantomime placing a rescue net under the telephone pole.

The policeman is able to get the boy to give information such as name, address, etc. The boy threatens to jump from the pole.

Three reporters from local newspapers arrive and begin to question the boy. The boy's psychiatrist and mother arrive. The last to arrive are members of the fire department.

- - - - - - - - - - - - - - - -

The class discussed alternative endings to the story.

They considered a rescue by fireman and a jump to safety; however, they chose to have the boy jump, and, to the amazement of all by-standers, he died.

Anne Battle

GRADE - NINTH

LONELINESS AND LOVING (following study of The Pigman)

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify reasons why people withhold love and affection.

Identify ways people communicate the need for love.

Identify reasons people reject love and affection.

Be aware of the various motives of the characters in the novel, The Pigman, and their capacities for loving.

Act out a character role in an improvised dramatic scene.

EQUIPMENT

. 16mm film projector

. Projection screen

MATERIALS

. MOPPET Kit

16mm film, "Loneliness and Loving," from Five Easy Pieces, Learning Corporation of America, 1973

. Also:

For teacher reference: The Pigman, by Paul Zindel, Dell Publishing Co., 1968

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Discuss the variety of signs and gestures people use to communicate the need for love and affection. The students will include teasing, smiling, arm gestures, hugs, talking, etc.	
Project the film, "Loneliness and Loving." Ask the students to focus on the feelings communicated by the people in the film toward each other.	After the film has been viewed, ask: "Did the people in the film acknowledge their feelings toward each other?" "What feelings did they have toward each other?" "What feelings did they seem to have about themselves?"	
Review some of the characters and situations that the class met in their reading of the novel, The Pigman.	"How would you compare the characters in the film to the characters in the novel, The Pigman.	
		Divide the class into groups of three people. Assign each group the task of deciding on a situation in which one person is seeking some response of love or affection.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	After each scene has been presented, evaluate it with the class: Do you agree that the person had a valid reason and technique in seeking love? What were some particularly dramatic moments in the scenes? Why?	Using this situation, the group will develop a scene which communicates the following: What has happened to cause the person to seek love? How does he or she go about attaining this love? Is he or she accepted or rejected? What happens next?

- Anne Battle -

GRADE - NINTH

MOTHERS: Nikki Giovanni

OBJECTIVES

. At the end of this lesson the student will be able to:

Feel that parents and family are so much a part of him.

Appreciate the writing of a modern American poet.

Write poetry about his or her own parents or family.

EQUIPMENT

. Slide projector

. Projection screen

. Overhead projector

MATERIALS

. MOPPET Kit

Transparency of "Mothers" by Nikki Giovanni from My House, Morrow Paperback Editions, 105 Madison Ave., New York, 10016

Transparency of Bette Distler's poem, "My Mother's Pitcher"

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LESSON SCHEME

INPUT	INTERACTION
Project the transparency of "Mothers" by Nikki Giovanni and slides of Nikki Giovanni's book.	Discuss the poem with the class: "How does this poet feel about her mother and family?" "Are there any lines that are especially meaningful to you?" "What memories are special to her?"
Choose particular lines for discussion: "comforting silence" "waiting...for a dream"	
Project transparency and read poem, "My Mother's Pitcher."	"Has anything like this happened to you?" "How did you feel?"

EXPERIENCE

I ask each student in the class to write about one of his parents. I remind them to be as specific as possible--to include actions and expressions that they associate with the parent.

- Bette Distler -

My Mother's Pitcher

The handle is broken
the blue and green flowers
somehow
look surprised

Bette Distler

Mothers

by Nikki Giovanni

the last time i was home
to see my mother we kissed
exchanged pleasantries
and unpleasantries pulled a warm
comforting silence around
us and read separate books

i remember the first time
i consciously saw her
we were living in a three room
apartment on burns avenue

mommy always sat in the dark
i don't know how i knew that but she did

that night i stumbled into the kitchen
maybe because i've always been
a night person or perhaps because i had wet
the bed
she was sitting on a chair
the room was bathed in moonlight diffused through
those thousands of panes landlords who rented
to people with children were prone to put in windows

she may have been smoking but maybe not
her hair was three-quarters her height
which made me a strong believer in the samson myth
and very black

i'm sure i just hung there by the door
i remember thinking: what a beautiful lady

she was very deliberately waiting
perhaps for my father to come home
from his night job or maybe for a dream
that had promised to come by
"come here" she said "i'll teach you
a poem: i see the moon
the moon sees me
god bless the moon
and god bless me"

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i taught it to my son
who recited it for her
just to say we must learn
to bear the pleasures
as we have borne the pains

GRADE - SEVENTH

MOVEMENT AND EMOTIONS

OBJECTIVES

. At the end of this lesson the student will be able to:

Express emotions through body shapes.

Determine what emotions others express through the use of body shapes.

Change one part of the body in order to change the expression of emotion.

EQUIPMENT

. Record player or tape recorder

. Slide projector

. Projection screen

. Drum

. Props: Chairs, nets, poles

MATERIALS

. MOPPET Kit

Carousel of slides of shapes which portray emotions

Record or tape of electronic music

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project the slides of shapes portraying various emotions.	As the slides are being shown, discuss the shapes as they reveal emotions. "What feelings are conveyed by the person in this slide?" The slides show a variety of emotions: happiness, anger, sadness, jealousy, silliness, elation, fright, etc.	
Continue to show the slides as the discussion progresses.	Relate the emotions to body shapes that the students can portray. "What parts of the body can be used to display certain emotions?"	Ask the students to move parts of the body to reveal emotions. Possible movements would be: a sad hand a nervous body a happy head
	Discuss possibilities of choosing several body shapes to portray a single emotion.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Each student will experiment with three body shapes using changes of levels and direction.
	Discuss possible ways of moving through space while portraying emotion.	
		Suggest that each student improvise three ways of moving through space to show emotion.
Make several props available to the students: chairs, nets, poles, etc.		
	Suggest that the students plan a study of a particular emotion in which they combine shape, movement through space, and a prop to help convey the meaning.	
		Each student will present his movement portrayal of the chosen emotion.
	Discuss each presentation and ask the students to guess what emotion is being revealed in the movements.	
	Students may make additional suggestions to improve the improvisations.	

- Marian Carter -

- Gerry Freund -
Pennsylvania Avenue #27

GRADE - NINTH

PABLO CASALS

OBJECTIVES

. At the end of this lesson the student will be able to:

Be acquainted with a famous performer.

Appreciate the humanitarian philosophy of Casals.

React to a mood created by Bach.

EQUIPMENT

. 2 carousel slide projectors

. Overhead projector

. Projection screen--one large or several small

. Record player (or tape recorder)

MATERIALS

. MOPPET Kit

Two carousels of slides taken from book, Casals, by Fritz Henle, American Photographic Book Publ. Co. Inc., 1975

Transparencies of words--Casal's own words, taken from the book, Casals

Cassette tape or record, Bach, "The Three Sonatas for Viola da Gamba and Harpsichord;" Leonard Rose--cello; Glen Gould--piano

MATERIALS (Con't.)

. Also:

For teacher reference: Conversations with Casals, J.M. Corredor; E. P. Dutton & Co. Inc., New York, 1956

LESSON SCHEME

INPUT	INTERACTION
Project slides of Casals. At the same time, project Casals' words, which express his feelings on music, his closeness to nature, and his thoughts about the responsibilities of an artist. While the slides and transparencies are projected, play the record of Bach's Sonatas.	Discuss the media presentation on Casals: "What kind of man was Casals?" The student will point out his kindness, gentleness, and thoughtfulness. "What does he mean when he says, 'I am a man first and an artist second?'" Many responses will be given and discussed. "Do you have anything you'd like to say about his age?" (The pictures were taken in the last year of his life.) The class will mention the knowledge Casals has acquired during his long life and his desire to keep on learning as well as teaching.

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	"Why does Casals seem to ignore everything around him when he is playing the cello?" Students sometimes feel he seems to be lonely, that the cello is his best friend. Discuss: "Does this man care about the problems of the world outside his own musical world?"

EXPERIENCE

Ask the class to respond to this lesson on Casals, the man.

Based on the visuals and discussion, each student will write his own impressions of Casals and his own reactions to this man and musician.

After the writing, the students may wish to hear the impressions of others in their class. The teacher may read from the papers and not mention names if the class prefers.

NOTE: When I did this lesson, a hush followed the music and slides each time. I believe the classes could sense the inner peace of the man, Casals. I also feel that the playing of Bach often achieves a sort of introspection on the part of the listener.

One class expressed the desire to put pictures and music together to heighten and illustrate their own feelings about music.

- Karen Young -

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GRADE - NINTH

ROMEO AND JULIET

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify positive and negative feelings associated with being a part of a family.

Identify situations which occur between family members.

Identify situations which lead to a conflict between children and parents.

EQUIPMENT

. Two carousel slide projectors

. Tape recorder or phonograph

. Projection screen

MATERIALS

. MOPPET Kit

Two carousels of slides depicting family life

Tape recording of Copland, "Billy the Kid Suite," EAV Lexington, Educational Audio Visual, Inc., Pleasantville, New York

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	"How would you define 'family'?" Discuss the many ideas that the students will have: "a place where you can be yourself" "a place where fighting occurs" "parents, brothers, sisters, relatives" "What are some of the situations that generate intense feelings in a family?" Often mentioned are the following situations: fighting, the responsibilities of the oldest child, sharing the work, being the youngest child, the holidays.	
Show slides of family situations.		Ask the students to record on paper the various thoughts, images, and feelings that come to mind while viewing the slides.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Discuss the images and feelings recorded by the class: caring loving talking fighting hiding "Are there times of special conflict within the family?" "Are there disagreements over dating, hours, friends, clothing, etc.?" "What are ways of coping with the conflicts and the feelings that arise from them?"	- Anne Battle -

GRADE - NINTH

RUNWAY ZERO - 8

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify character types in the novel, Runway Zero - 8.

Develop and act out a scene which depicts a character in the novel.

EQUIPMENT

. Two slide carousel projectors

. Projection screen

. 16mm film projector

MATERIALS

. MOPPET Kit

Two carousels of slides depicting scenes at an airport

16mm film, "From Here to There," Pyramid Films, Box 1048, Santa Monica, California, 90406

LESSON SCHEME

INPUT	INTERACTION
Project film, "From Here to There."	
On both sides of the film, project slides of scenes from an airport.	Discuss the variety of characters observed in the film and slides. These include pilots, passengers, stewardesses, etc.
As the discussion progresses, the slides can be reviewed.	Discuss the relationship of the characters in the media to the characters in the novel, Runway Zero - 8.
	"Was there a character in the novel that seemed to be on the slides?"
	"What similarities in character did you notice?"
If necessary, review the characters in the novel.	"Can you picture the characters in the novel in other life situations, not detailed in the book?"
	Discuss with the students many possible situations that the characters may meet in life.

EXPERIENCE

Divide the class into groups of five people.

Ask the students to choose specific characters from the novel to be portrayed in a skit.

After sufficient planning time, the students will act out their characterizations chosen from the novel with any additional characters required for their scenes.

- Anne Battle -

GRADE - NINTH

"SONG OF MY FAMILY" - The Pearl

OBJECTIVES

. At the end of this lesson the student will be able to:

Feel the importance of the song of the family in the Steinbeck novel, The Pearl.

Perceive that music is a metaphor...expresses life and loving.

Verbalize the mood or "song" of his family.

EQUIPMENT

. Projection screen--one large or several small

. Two carousel slide projectors

. Overhead projector

. Record player or tape recorder

MATERIALS

Two trays of slides of family scenes and situations

Transparency of song created for lesson (see attached sheet)

Records:

Excerpts from In My Life, by Judy Collins, Elektra Records, 1855 Broadway, New York, 10023

"Secret Gardens" from True Stories and Other Dreams, by Judy Collins, Elektra Records, 15 Columbus Circle, New York, 10023

"My Father" from Who Knows Where the Time Goes, Elektra Records, 1855 Broadway, New York, 10023

Excerpts from The Pearl by John Steinbeck

Kino heard the little splash of morning waves on the beach. It was very good--Kino closed his eyes again to listen to his music. Perhaps he alone did this and perhaps all his people did. His people had once been great makers of songs.... In Kino's head there was a song now, clear and soft, and if he had been able to speak it he would have called it the song of the family.

Juara sang softly an ancient song that had only three notes and yet endless variety of interval. And this was part of the family song too. It was all part. Sometimes it rose to an aching chord that caught the throat, saying this is safety, this is warmth. This is the whole.

.... The music of the family sounded in his head with a steely tone.

In his mind a new song had come, the song of evil. The music of the enemy of any foe of the family. A savage, secret, dangerous melody and underneath, the song of the family cried plaintively.

Karen's own song

Thoughts
Come together
and music plays
the melody
comes up front
and sings

Bubbles and gurgles
happy shouts
lazy laughs
the song
belongs
to you

LESSON SCHEME

INPUT

Project two carousel slide trays of slides of family scenes to the right and the left of the overhead projector.

Project transparencies of excerpts from The Pearl on the screen interspersed with the transparency of the song:

Thoughts
Come together
and music plays
the melody
comes up front
and sings
Bubbles and gurgles
happy shouts
lazy laughs
the song
belongs
to you

During the presentation, play records/tapes.

INTERACTION

Discuss the media presentation with the class and relate the song of the family to the novel which the class has already read, The Pearl.

"Do people often talk about feelings in a family?"
"Do people and families change through the year?"

Questions such as these will arouse a variety of responses and discussion.

"Who were the characters in the novel?"

The class will point out that these were simple island people--a man, woman, and child--a family.

If it is necessary, question the students to bring out some of the important points in the storyline.

"What do you consider the climax of the story?"

The class usually agrees that the death of the baby was the turning point.

LESSON SCHEME (Con't.)

INTERACTION

"How did you feel?"

Answers will include sadness, shock, depression.

"How can this story relate to any family?"

The students talk about crisis and the ability of a family to cope with it or to disintegrate.

"What role does the song of the family--the music mentioned--play in the novel?"

Question until the class realizes that the music is used as a metaphor, to express the mood of the family.

EXPERIENCE

Ask each student to write a song of his family. The song will try to capture the sounds, values, and moods of his family at the present time.

- Karen Young -

My family song is very heavy and not very happy.
Sometimes, not very often, it becomes bitter-
sweet, but it is never really happy or light.
If there were a song now written to fit my family
it would be full of screams and yells and tears.
If I had any wish in the world my mother would
be alive again, not sick, and I wouldn't know
my stepmother. Then my life would be happy and
my song would be like the song you played for us.

Right now the song of my family is like a see-saw:
sometimes it's up and sometimes down.

Do something
Shut up
Clean up
What are you doing
Get out of my way

Hazy, changing with the moods of
individuals. Different colors bending
together, harmonizing with each other.
Sometimes difficult to move, think,
without hurting. A simple, meaningful
plan. One brilliantly lit candle;
other times nothing but cinders and
ashes.

GRADE - NINTH

SONG OF MYSELF

OBJECTIVES

. At the end of this lesson the student will be able to:

Express feeling a "Song of Myself" metaphorically.

Be aware of the relationship between music and words.

EQUIPMENT

. Slide projector

. Overhead projector

. Record player or tape recorder

MATERIALS

. MOPPET Kit

Slide or slides of one or a few introspective faces

Transparency of "Song of Myself" by Walt Whitman

I celebrate myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

Transparency of song lyrics, "At Seventeen" by Janis Ian

Record: "At Seventeen," by Janis Ian, Between the Lines, Columbia Records, 51 West 52 Street, New York

LESSON SCHEME

INPUT

Project the slide of an introspective expression on a face. At the same time, to the left or right of the face, project the words to "At Seventeen," interspersed with sections of "Song of Myself" by Walt Whitman.

Throughout the presentation, play record, "At Seventeen" by Janis Ian.

I recall for the class the first section of this lesson, based on The Pearl. We talked about the song--or mood--of the family at that time.

Today, the lesson considers two very different people: a singer of today and a poet of another time.

INTERACTION

"Is there any similarity between the lyrics of Janis Ian and the poem of Walt Whitman?"

The class will discuss many ideas, usually concluding that both are looking within themselves and expressing their feelings about themselves.

"What do you think Janis is trying to say?" Responses will include:
She was not popular.
She was not pretty.
Others who seemed popular did not turn out any happier.
She is looking back on the dark time of her life.

"Do you think teenagers are generally happy?"
"Was this a situation peculiar to Janis Ian?"

Some students will share their thoughts about the problems of teenagers.

"How does Janis' song differ from Walt Whitman's poem?"

Discuss this question until someone points out that the song is sad, but Whitman celebrates or takes joy in himself.

"Do you think each person has a different song?"

EXPERIENCE

Ask each student to write his song of self--a view of his own feelings now or at another time of his life.

93 - Karen Young -

Samples of writing from lesson:

People here and all around us
look different in every way.
Yet everyone is the same.
We walk, see, hear, talk, and are
different. I don't know what people
think of me. Maybe it's best not
to know.

Sometimes I'm very depressed
from some things that got me
down. Then at other times I'm
very happy. At one time I
may be smiling for just
nothing. I'm just happy. Then
at times I'm neutral.

I am myself when all alone,
with nobody to speak to.
When by myself I am able to
think and feel the feelings
of others.

I think I'm a plain person.
I don't really have any special
talents like most of the
popular kids. I wish I did.

GRADE - NINTH

WALT WHITMAN

OBJECTIVES

- At the end of this lesson the student will be able to:

  Appreciate the genius of Walt Whitman.

  Enjoy an American poet who expresses himself in an American voice.

EQUIPMENT

- Overhead projector
- Projection screen
- Record player

MATERIALS

- MOPPET Kit

  Transparencies of Walt Whitman's poems.

  Book: Complete Poetry and Selected Prose, Walt Whitman; James E. Miller, ed.; Riverside Editions, Houghton Mifflin Company, Boston, Mass., 1959

  "Song of Myself," "A Song of Joys," "A Child," and "O Captain! My Captain!" were removed due to copyright restrictions.

LESSON SCHEME

INPUT	INTERACTION
I tell the class that if you want to feel what it was like during a certain time, read the poets who were living at the time. Walt Whitman walked through America during the painful days of the Civil War. He loved Abraham Lincoln as modern Americans loved Franklin Roosevelt or J. F. Kennedy. Project transparencies of poem. Play record of Whitman's poetry. Selections-- "Song of Myself" "A Child" "A Song of Joys" "O Captain, My Captain"	Ask the class to discuss the poetry: "Through his poetry, can you feel the times in which Whitman lived?" "What do you notice about the way Walt Whitman wrote?"

EXPERIENCE

The class is asked to write a song of self. This would include describing houses, families, lives, etc.

- Bette Distler -

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GRADE - NINTH

STANLEY KUNITZ - LESSON I

OBJECTIVES

. At the end of this lesson the student will be able to:

Understand the emotional side of a poet.

Appreciate a poet as a person.

Be aware of the way a poet spends his time.

Comment on a poet's advice to his own family.

EQUIPMENT

. Projection screens (2)

. Carousel slide projector

. Overhead projector

MATERIALS

. MOPPET Kit

Two trays of slides of Kunitz and his garden

Transparencies of several Kunitz poems

Copies of poems - (to be used optionally)

LESSON SCHEME

INPUT	INTERACTION
I tell the class that Stanley Kunitz is a beautiful person and one of my favorite people. It always interests the students to learn that a poet has many other hobbies.	
	"When you first meet someone, do you sometimes say, 'What kinds of things are you interested in?' 'What do you do for a living?'"
I present Stanley Kunitz as a tournament tennis player, a brilliant gardener, a collector of paperweights, a Pulitzer Prize winner, poet for the Library of Congress in Washington.	
Project transparency of "Portrait."	
	Discuss the poem with the class. "Has anything ever happened to you that you know you will never forget?"
Project slides of Kunitz' garden.	"Do you get certain impressions about a person when he tends such a garden?" "Can you relate this poem he has written with his gardening?"
Superimpose transparencies of each line of the poem, "Prayer for my Daughter" directly on slides.	
Be who you are	(slide of Anne Frank)
give all that is yours to give	(slide of mother and child)
Have style -	(slide of exhibition poster)
Dare	(slide of astronaut)

93

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	Discuss the ideas in the poem: "Has anyone told you to dare?" "What does it mean to tell someone to dare?" This usually leads to a lively discussion about having the courage to do something different, to be oneself.

EXPERIENCE

I ask the class to respond to each line of the poem.

On a sheet of paper, the student writes the line of the poem and a line or more reacting to it--or explaining it.

The following responses were given by one class:

"Be who you are"
--Don't be phony.
--Express yourself in your own way.

"Give all that is yours to give"
--Love someone.
--Don't be selfish.
--Don't be stingy; share.

"Have style"
--Be an individual.
--Don't be haphazard.

"Dare"
--Don't be afraid.
--Follow your goals.
--Take a chance, a risk.
--Don't be afraid of things you know can't hurt you.
--Take a challenge

- Bette Distler -

GRADE - NINTH

STANLEY KUNITZ II: Magic Curtain

OBJECTIVES

. At the end of this lesson the student will be able to:

Be aware that outside experience filtered through one's feelings turns into poetry.

Be aware that a poet can be influenced by movies, television

Become acquainted with a major American poet.

EQUIPMENT

. 2 slide projectors

. Projection screen

. Overhead projector

. 16mm projector

MATERIALS

. MOPPET Kit

Slides of old movie stars

Transparencies of poem, "The Magic Curtain" by Stanley Kunitz, from the Testing Tree.

16mm film of any old movie with Charlie Chaplin

. Also:

A copy of poem for each child

LESSON SCHEME

INPUT	INTERACTION
To introduce the lesson, I like to tell the class that movies meant a lot to Stanley Kunitz.	We discuss movies and television programs, the stars that the students enjoy. They like to talk about favorite stars and can get excited about the subject.
Show the film.	Discuss the movie-- "Do you remember any movies that made an impression on you?"
Project slides of actors that appear in Kunitz' poem, "The Magic Curtain."	
Project transparency of "The Magic Curtain."	"What memories are very special to Stanley Kunitz?" "How did he use his memories to create this poem?"

EXPERIENCE

I ask the class to write their own visual memories--scenes, feelings, fragments of remembrances from movies or television shows that impressed them.

- Bette Distler -

The Magic Curtain by Stanley Kunitz was removed due to copyright restrictions. From The Testing Tree.

GRADE - NINTH

THEME OF MOVEMENT

OBJECTIVES

. At the end of this lesson the student will be able to:

Correlate theme in Language Arts and Movement.

Be aware of the development of a theme in dance.

Move in the pattern of his own theme.

EQUIPMENT

. Overhead projector

. Projection screen

. Drum

MATERIALS

. MOPPET Kit

Transparencies

"A dance theme is a movement pattern that is comparable to a simple sentence in writing. It is a statement."

"John chases Charlie."

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project transparencies of "theme" definition. "A dance theme is a movement pattern that is comparable to a simple sentence in writing. It is a statement." "John chases Charlie." Define for the class the various ways a theme may be stated in dance: beginning to end, end to beginning, middle to end to beginning, middle to beginning to end.	Discuss the simple sentence and the inversion of it, "Charlie chases John."	Say, "I am going to give you the beginning of a movement theme. It will take me 6 counts: 1-2: Left leg--lift on the diagonal. 3-4: Lunge in that direction. 5-6: Right arm curved, focus looking at the fingertips.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Discuss the elements that this movement theme includes: Level Direction Design Contrast Dynamics	Ask the class to take the same theme and complete it in 6 more counts with movement that blends but is different. "Can you now invert your theme?" "Can you do it in the other orders?" Ask each student to show his finished theme. Try to eliminate pauses between each section.

- Marian Carter -

GRADE - SEVENTH

THE PUSH CART WAR

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify types of business that are typically found in a large city.

Identify character types that can be found in a city setting.

Act out character roles in a scene that would communicate the positive and negative aspects of operating a pushcart business in a large city.

EQUIPMENT

. 16mm movie projector

. Two slide carousel projectors

. Record player

. Projection screen

MATERIALS

. MOPPET Kit

Two carousel slide trays of city scenes, including slides of people with pushcarts.

Record, "American in Paris" Gershwin, Vanguard Cardinal Series, N.Y.

16mm film, "Highway ," by Hilary Harris, 1958; Film Images

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Discuss the city with the class. "When was the last time you visited a large city, like New York City?" "What was your reason for traveling to the city?" "What were your feelings about your experiences there?" The class mentions visiting relatives, shopping, recreation, commuting, seeing a play, etc.	
Show the film, "Highway." On either side of the film, project slides of city life.		While watching the film, the students will use their imaginations to think about what types of people (characters) would be found in the city and what types of business would be located in the city. They should also consider the problems a person might encounter in the city environment.
	"What character types did you find in a city environment?" Answers will include many of these: businessmen actors truck drivers	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	garment district employees shoppers tourists career women children "What are some of the problems of the city?" (pollution, traffic, muggings, crime, etc.) "What businesses can be operated from a pushcart?" (hot dog, fruit, boxes, material, knife sharpener, etc.)	Assign students into groups of four. Ask each group to create an improvisation showing the following situation: There exists a problem concerning the pushcarts taking available parking spaces from large truck vendors in the streets of New York. Create characters and situations showing reasons why the pushcart salespeople should be allowed to

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		develop their businesses, or show a situation depicting reasons why they should be banned from the streets.
	Evaluate the scenes: What action or dialogue identified the characters and their attitudes toward pushcarts? Does anything need to be added to the scene?	

- Anne Battle -

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GRADE - NINTH

THE UMBRELLA AND THE FENDER

OBJECTIVES

. At the end of this lesson the student will be able to:

Understand how an idea for a poem is born.

Compose a poem using symbols.

Be aware that objects become meaningful to the sensitive person.

EQUIPMENT

. Projection screen

. Slide projector

. Overhead projector

MATERIALS

. MOPPET Kit

Slides of objects - umbrella and fender

Transparency of poem, "The Umbrella and the Fender," by Bette Distler

. Also:

Copies of poem (enough for each student)

"The Fender and the Umbrella were Talking on My Office Floor" by Bette Distler was removed due to copyright restrictions.

LESSON SCHEME

INPUT	INTERACTION
Project slides of fender and umbrella. (Any objects can be used. Since these are meaningful to me and can convey the idea of objects that assume an identity for me, I have chosen them.)	"What do you think of these two friends of mine?"
I tell the class how I found these objects: the fender is someone's garbage-- the umbrella was on a highway.	
I had strange feelings about the fender and umbrella and brought them to my house. At first the fender was in the yard, with flowers growing around it. When it looked lonely and cold in the winter, I brought it into my office. The two objects were on the floor in my office, waiting for me to put them together somehow in a work of art. Then one night this poem was born.	Discuss the story with the class, as they seem to have a reaction to it.
	"Have you ever been attached to some object for some reason you don't really understand?"
I show the class the transparency of the poem.	Discuss the poem as it is projected on the screen. "What does the fender mean in saying, 'There are worse things than being symbols?'" "Are there any other symbols you can think of that are meaningful to all of us?" "To just you?"

LESSON SCHEME (Con't.)

EXPERIENCE

Ask the class to choose two inanimate objects as a subject for their writing. The objects should be ones they care about, perhaps from their own rooms or homes. Following the same ideas as the poem projected, the two objects can be talking to each other.

Samples of Students' Writing:

The Penny and the Fifty Cent Piece

"I wish I were as new as you. You're nice and shiny; I'm old and dull," said the penny.

"I know what you mean. You know, I'm getting pretty sick of people admiring me. When were you born? I'm bicentennial. I'm not even a year old," said the fifty cent piece.

"I was born in '65. When I was new no one even admired me. I do wish I could be like you, but pretty soon you'll be just like me," said the penny.

The Dollar and the Quarter

The dollar said, "I'm bigger than you are and I'm worth more than you."

The quarter said, "So what? You can get ripped up and I can't."

"Well, I can buy more than you," said the dollar.

"You can't get used in the gumball machine," said the quarter.

"I bet I will get spent before you."

"Okay, it's a bet," said the quarter.

"Here comes somebody. I told you I was going to get spent first," said the dollar.

With that the lady picked up the quarter instead of the dollar.

GRADE - NINTH

THROUGH THE WINDOW

OBJECTIVES

. At the end of this lesson the student will be able to:

Act out a character role in dialogue and movement.

Discuss specific characters that might be motivated to look out a window or perform some other action involving a window.

EQUIPMENT

. Slide projector

. Projection screen

. Cassette tape recorder

MATERIAL

. MOPPET Kit

Slides of open windows and closed windows

Tape recording of situations where people are involved with windows

LESSON SCHEME

INPUT	INTERACTION
Introduce the concept of characterization to the class. Ask the class to think about and discuss one of the most interesting characters they have ever known.	The students will talk about various people--a grandfather, a hot dog man, a landscaper, etc.
Present slides of windows and play the tape recording of sounds.	Ask the students to record on paper any thoughts, images, and feelings that come to mind as they view the media. "Can you think of characters that might work with or use a window?"
Read students' thoughts and feelings expressed in writing without identifying authors.	

EXPERIENCE

Divide the class into groups of three people. Assign each group the task of creating an improvisation showing the following:

One character is involved either in looking out a window or doing something with a window in a building.

Two persons in the group enter the scene and relate to the first person through dialogue.

Be certain that three strong, specific characters emerge in the scene.

After sufficient planning time, each group will present a scene.

- Anne Battle -

GRADE - SEVENTH

WATER

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify the positive effects of water on society.

Identify the negative aspects of water on society.

Act out a character role that involves the negative forces of water.

EQUIPMENT

. Slide projector

. Projection screen

. Tape recorder

MATERIALS

. MOPPET Kit

Slides projecting scenes of water in all kinds of areas, vicinities, and situations

Tape recording of Britten's, Four Sea Interludes, Angel Record

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LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project slides of water on screen. Play tape simultaneously.	Discuss the slides and the students' reactions to them. They often have written, "slippery," "sea gulls," "fun," "dangerous," "snow." Ask: "What was the central element common to all the pictures in the slides?" (water) "What are positive aspects of water on society?" (sustains life and plant growth, provides recreation) "What are the negative aspects of water upon society?" (flooding, etc.)	Ask the students to record on paper all the images that come to mind while viewing the slides.
Present words to the class on the board or charts: seashore faucet lake bathtub spring		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
river ocean water fountain puddle flood rainstorm		Ask the students to pantomime imagery reactions to words on board. They often choose to act out swimming, fishing, drowning, washing face, rowing a boat, etc. Divide the class into groups of three people. Assign each group the task of creating an improvisation to act out demonstrating the following situation: The group is involved in a situation in which water acts as a negative force and creates a problem for the group.
	Evaluate the scenes with the class: "What was the problem created by the water?" "Who were the characters portrayed?" "Do you agree with the characters' method of solving their problem?" "Does anything need to be added to the plot?"	

Note: As a follow-up lesson, ask the students to write poetry or paint pictures around the theme of water.

- Anne Battle -

GRADE - NINTH

WINNING

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify what motivates people to seek to be winners.

Identify emotions related to winning and losing.

Be aware of methods people employ to win.

Act out a character role involved in someone's pursuit to win.

EQUIPMENT

. 16mm film projector

. Two carousel slide projectors

. Projection screen

MATERIALS

. MOPPET Kit

16mm film, "The Will to Win," Peter Brown, 1968, Pyramid Films, Santa Monica, California

Slides of sports events and political elections that communicate the message of winning and losing.

LESSON SCHEME

INPUT

Project the film, "The Will to Win."

At the same time, project a carousel of slides on each side of the film.

INTERACTION	EXPERIENCE
Ask the students to describe their thoughts and feelings about the images presented through the media. The student might mention winning, defeat, anger, jealousy, applause, the battle, etc. "How did you feel the last time you won or lost in some situation?" Responses usually include: "I felt elated--overjoyed." "I was depressed." "I felt I was a failure." "I tried out for cheerleading and I didn't make the team." Ask the students about winning in general: "What do you think motivates people to want to win?" "Do you think people will do anything in order to win?" Responses may be: "People compromise, cheat, push themselves, manipulate others."	Divide the class into groups of eight people. Assign each group the task of creating a scene in which one person communicates the need or desire to win in some event.

LESSON SCHEME (Cont.)

INTERACTION	EXPERIENCE
After each scene is presented, evaluate it with the class, using such questions as these: Was it communicated in any scene that a person worked against himself in attempting to be a winner? How? What are your feelings about winning and its complications after seeing this scene?	The scene should show the following: What does the person do in preparation to win? What happens when he wins or loses? Does he manipulate others to achieve victory?

- Anne Battle -

GRADE - SEVENTH

MEASUREMENT

OBJECTIVES

. At the end of this lesson, the student will be able to:

Identify the history of measurement.

Be aware of the variety of ways to measure.

Act out a character role involved in measurement.

EQUIPMENT

. Filmstrip projector

. Record player or tape recorder

MATERIALS

. MOPPET Kit

Filmstrip, "Using the Metric System," Popular Science Pub. Co., Audio Visual Div., 355 Lexington Ave., N.Y.C.

Record or tape recording: Berlioz, "Harold in Italy, Op. 16", Philharmonic Symphony Orchestra of London, 1954, Westminister Recording Co. Inc., N.Y.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Discuss the variety of things measured in everyday life. They will mention ingredients for recipes, waistlines, math problems, distances in races, sports events, etc.	
Show the filmstrip, "Using the Metric System," and play the record simultaneously.	In discussing the film, the students will mention the many ways man has measured throughout the ages.	Break the class into groups of three people. Assign each group the task of creating a dramatic improvisation showing the method of measurement arrived at in measuring a specific item, solid or liquid.
	As each scene is presented, evaluate it with the class: "Do you agree with the means of measurement chosen to measure the specific item in the scene?" "If the scene were acted again, is there any information that should be added to communicate details of plot or characterization?	

- Anne Battle -

GRADE - NINTH

MOVEMENT AND PULSE RATE

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify areas of the body that were used for movement.

  Feel the response of the body through the pulse beat.

  Create movement with the body through the use of props.

EQUIPMENT

- 16 mm projector
- Projection screen
- Bicycle inner tubes (one for each student)
- Phonograph

MATERIALS

- MOPPET Kit

  16 mm film, "Why Exercise?", 14 minutes, color

  Record: "Emerson, Lake, and Palmer" or any record of the children's choice.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show movie, "Why Exercise?"	Discuss the movement seen in the film and the student's reaction to it: "Have you ever done such movement?" "In what kinds of activities do you see these movements?" Possible answers: football, gymnastics, track.) "Is there anything in the film you would be able to do right now?"	Students who wish to demonstrate what they have seen on the film may do so.
	Discuss the basic exercises seen in the performance of the group that demonstrated. Ask: "What parts of the body were involved in these exercises?" Answers will include all muscles.	Invite all students to join the activity.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Teacher demonstrates the reading of one's own pulse and instructs the class in the meaning of the pulse and its relationship to the heart action.		
	Demonstrate the technique of taking a pulse with a student. Ask: "How many beats do you hear?"	Each student takes his own pulse.
	Discuss the varying beats until everyone has adjusted to the idea and technique.	
Demonstrate to students a simple, sitting-down activity, such as turning head from side to side and up and down.		Students follow direction and turn heads and nod, as in "yes" and "no" motions. After this movement, each student again takes his pulse.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	Ask: "How many beats did you now feel?" Discuss answers and draw the conclusion that such simple activity does not alter the heart actions noticeably.	
Ask students to jump in place for one minute.		Students jump for one minute and again take pulse rates.
	Discuss the pulse rates after such movement and draw conclusions.	
Introduce the tire tubes as a possible prop and aid to movement and exercise.		Each student is given a tire tube and asked to create some kind, any kind of movement using the tube. He should use as many muscles as possible.
While students are moving with tubes, play music, preferably music suggested by students.	At any point during this activity, pulse rates can be taken and discussed. Discuss the various movements created in, around, or on the tire tubes. Discuss the muscles used in these movements.	

- Marian Carter -

GRADE - NINTH

NOISE--POLLUTION

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify and discuss sources of noise pollution.

Identify and discuss factors of noise pollution affecting sense of balance, hearing loss, and physical conditions.

Suggest solutions to noise pollution.

Act out character roles responding to noise pollution.

EQUIPMENT

. Two slide projectors

. 16mm film projector

. Projection screen

MATERIALS

. MOPPET Kit

Two trays of slides depicting noisy, congested places and quiet places

16mm film, "Who Stole the Quiet Day?" Alfred Higgens Productions Inc., Sunset Boulevard, Los Angeles, California

LESSON SCHEME

INPUT

Project the two carousels of slides.

Simultaneously show the film, "Who Stole the Quiet Day?" between the two carousels.

INTERACTION	EXPERIENCE
Discuss the film: "Is noise a source of pollution?" "What specific sounds creating noise tend to pollute the air and environment?" "What happens to people, physically and mentally and emotionally, when they are bombarded with noise?"	
Discuss living situations which encompass problems associated with noise pollution. "Can you think of creative solutions to remedy noise pollution?"	Divide the class into groups of five students. Assign each group the task of creating a scene to act out the following situation: Persons in the scene are faced with a problem of noise pollution. The pollution affects the characters in the scene in some particular way. The characters try to solve or lessen the problem of noise pollution.
After each scene is presented, the entire class will evaluate it, perhaps answering the following questions: Was the scene realistic? How were the emotions of the characters communicated? Do you agree with the way the characters chose to solve the problem of pollution?	

- Anne Battle -

GRADE - EIGHTH

SCIENCE, MUSIC AND DRAWING: I

OBJECTIVES

. At the end of this lesson the student will be able to:

See and hear shapes and design in visual music.

Identify different qualities of sound.

Recognize patterns of sounds imaginatively.

Visualize sound waves.

Notice how sounds move in space (long and short sounds).

Recognize the importance of silence as a necessary component of sound in music.

EQUIPMENT

. 16mm film projector

. Projection screen

. Cassette tape recorder

. Record player

. Oscilloscope (with jack)

. Rhythm instruments--cymbal, resonator bell, woodblock

MATERIALS

. MOPPET Kit

16mm film, "Allures," 8 min., by Jordan Belson, Pyramid Films, Santa Monica, California

MATERIALS (Con't.)

Tape of sound track from "Allures"

Tape of piano music (anything is suitable)

Records: "Switched on Bach," Walter Carlos, Columbia Records
"Electronic Music," Razor Blades to Moog, Stereo MS7194
"J. D. Robb," Asch Records, Stereo AHS 3438

LESSON SCHEME

INPUT	INTERACTION
Project the 16mm film, "Allures."	Ask the students what they see in the film. Answers will include dots, lines, circles. "What do you hear?" Students will mention sounds--electronic, hiss, hums. "What do you feel about what you saw?" Students usually feel as if they were traveling through space, as if they were in a dream.
Classify for the students various types of sounds: short, long, fading, trembling.	Discuss what sounds seem musical and what sounds seem to be noise. "Did you notice changes in sound when you were watching the film?" Someone will answer that the sounds got louder as the images got closer; when the images were farther away, the sounds were quieter. "Did you notice any sound changes along with changes of color?" The answer will be affirmative.

LESSON SCHEME (Con't.)

INPUT	INTERACTION
Play tape of film's sound track into the oscilloscope. Tell the class to observe how the electronic sound impulses look on the oscilloscope. Ask them to notice the wave of musical sounds and noise.	Discuss any reactions to what the class is observing.
Play a pure tone (tone bell) or a near facsimile into the oscilloscope.	"Notice the wave which is produced."
Play other instruments into the oscilloscope.	Encourage reactions and responses to the waves produced.
Ask the class to be as quiet as possible.	"What do you see now on the oscilloscope?" (They will probably still see waves.)
	"Do you think it is possible to achieve complete silence?" Accept various answers.

- Karen Young -

GRADE - EIGHTH

SCIENCE, MUSIC AND DRAWING: II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Understand the similarities of the artist and scientist as they go beyond the surface to explore the inner life mechanisms of objects in the universe.

  Gain an awareness of the connection between the visual arts and the sciences.

  Verbally and visually express his feelings concerning the relationship between art and science.

EQUIPMENT

- Two carousel slide projectors
- Record player/tape recorder
- Projection screen

MATERIALS

- MOPPET Kit

  Slides of book, The Graphic Work of M. C. Escher, explained by the artist, Ballentine Publishing Co., 1967

  Record/tape, "Also Sprach Zarathustra," Op. 30, R. Strauss, and "The Blue Danube Waltz," Op. 314, Selections from, 2001: A Space Odyssey, Eugene Ormandy, Philadelphia Orchestra

LESSON SCHEME

INPUT

Briefly prepare students for the drawings and the music.

Explain that the drawings and the music go beyond the ordinary and obvious.

The drawings will make the students wonder about what they are viewing.

Ask the class to be aware of a scientific flavor of the drawings while viewing them.

Show slides of book, The Graphic Work of M. C. Escher and play music.

INTERACTION

Discuss the drawings the students have seen:

"Did the drawings encourage you to think about what you were viewing?" "Why?"
"What was the subject matter of the drawings?"
"Were they all similar or different?"
"Were the drawings realistic or abstract?"
"Did the drawings represent the real world--or did they go beyond that?"
"Did you think the drawings had a scientific feeling about them? Why?"

Discuss the music:

"How did the music make you feel?"
"Was all of the music familiar or recognizable?"
"Was some of it familiar?"
"Did any part of the music contain unusual sounds?"
"Did you think the music and the drawings complemented each other? Did you think they were different?"
"What was the general feeling communicated to you through the combination of the drawings and the music?"

LESSON SCHEME (Con't.)

EXPERIENCE

Ask the students to begin drawings communicating a feeling of scientific thought.

Remind students of the following points:

The drawings should reflect a sense of going beyond the surface.

The drawings should reflect the students' feelings toward the entire experience of viewing the slides and hearing the music.

- Gloria Alibani-

GRADE - EIGHTH

SCIENCE, MUSIC AND DRAWING: III

OBJECTIVES

. At the end of this lesson the student will be able to:

Complete a drawing which communicates a scientific feeling.

Complete a drawing which reflects a sense of going beyond the surface.

MATERIALS

. MOPPET Kit

Examples of students' drawings

. Also:

12 x 18 colored construction paper

Pencils

Watercolor pens

LESSON SCHEME

INPUT	INTERACTION
Display the students' drawings for discussion and clarification of the objectives.	"What does this drawing mean to you?" "What does the drawing make you think about?" "Could you relate the drawing to anything you might have learned in a science class?"
Familiarize the students with the use of materials.	"How was the pencil used in the drawings? Is it an important part of the design?" "How were the watercolor pens utilized?" "Do you think their use was effective?" "Why?"
Encourage the students to combine the techniques of shading and creating mass and volume with the pencil and creating the flat colorful areas through the use of watercolor pens.	Discuss the drawings begun by the class in the previous lesson until the students understand ways of improving their drawings.

EXPERIENCE

Students will complete "scientific" drawings with pencils and watercolor pens, based upon their own reactions to the drawings and music of the previous session.

- Gloria Alibani -

GRADE - EIGHTH

SCIENCE, MUSIC AND DRAWING: IV

OBJECTIVES

. At the end of this lesson the student will be able to:

Produce a tape collage.

Use the design as a musical score for tape collage.

Organize his thoughts, recorded music and improvisation into a plan.

EQUIPMENT

. Several record players

. Several tape recorders

. Rhythm instruments: hanging cymbal, wood blocks, xylophones (Orff), triangles, etc.

MATERIALS

Tape for cassette tape recorder

Records: electronic and traditional music
Suggestions: "Switched On Bach" Walter Carlos, Columbia MS 7194
"Electronic Music from Razor Blades to Moog," J. D. Robb, AHS 3438
"Thus Spoke Zarathrusta," R. Strauss, (Space Odyssey) Eugene Ormandy, Philadelphia Orchestra

Three or four drawings from art lesson preceding this one

LESSON SCHEME

EXPERIENCE

(This lesson is based on the Input and Interaction in Science, Music and Drawing: I, as well as the art lessons in Science, Music and Drawing: II and III.)

Divide the class into three or four groups. Ask each group to choose a drawing from among those prepared in the preceding lesson.

Provide each group with records and equipment for making a tape recording. The students should compose a tape collage of recorded sound (records) and improvisations (rhythm instruments) to accompany their drawing. If the group chooses to work with records instead of instruments, that should be acceptable.

Each group should experiment and plan the collage before finally taping it. If they want to leave spaces on the tape between the recorded music for the instrumental improvisation, this is an acceptable approach to the task of taping.

- Karen Young -

GRADE - EIGHTH

SCIENCE, MUSIC AND DRAWING: V

OBJECTIVES

. At the end of this lesson the student will be able to:

Experience his product.

Share and evaluate the products of others in class.

EQUIPMENT

. Two carousel slide projectors

. Tape recorder

. Projection screen

MATERIALS

Slides of students' designs chosen by class to accompany tape collage. (Photograph the whole drawing and also photograph parts of each which inspired music collage.)

Tape recordings prepared by groups in the class.

LESSON SCHEME

INPUT	INTERACTION/EXPERIENCE
	Review with the students the succession of events and activities that led up to the final lesson in this sequence, the viewing of artwork and the accompanying tape collages the groups have prepared.
Project the complete artwork in the right hand slide. In the left, project a series of small sections of the whole that seem to represent the story being told in the tape of music.	
Ask the class to concentrate on the "story" that each particular group was conveying in picture and sound.	Discuss the final composition of each group. "What do you see?" "Why is the music suitable for shapes?"
Note: They may have used some of the music in a programmatic sense.	After the class has responded and commented, ask each group to detail what the students in the group had in mind as they chose music to accompany the work of art.
Repeat the procedure for the other tape collages prepared by the other groups.	Discuss each tape collage in the same manner, finally asking the group in charge to explain the plan behind it.
	When all work has been presented, ask: "Was there any theme--or common idea--that was noticeable in all the collages?" The students usually point out that the electronic sound was similar and that all used movement to convey idea.
	They achieved the element of form in music--stressing the element of form in music. Music must have a plan.

- Karen Young -

GRADE - SEVENTH

AFRICAN SCULPTURE: I

OBJECTIVES

. At the end of this lesson the student will be able to:

Acquire an impression of basic visual aspects of African art (geometric shapes, lines, rhythmic color patterns).

Become aware of the various materials used in African sculpture--wood, metal, beads, straw, etc.

Formulate ideas to be implemented in his own sculpture.

EQUIPMENT

. Two slide projectors

. Tape recorder/record player

MATERIALS

. MOPPET Kit

Two carousels of slides of African sculpture

Record or tape of "Thula, Thula" from album, An Evening with Belafonte/Makeba, R.C.A. Victor, Stereo #LST3420

LESSON SCHEME

INPUT

To introduce the lesson, briefly discuss African sculpture.

The teacher should make the following points for the students:

The slides of the sculptures depict faces primarily.

The sculptures emphasize simple shapes.

Some sculptures contain an unusually beautiful line quality.

Many materials are utilized in the sculptures: wood, stone, straw, beads, and metal.

Some sculptures were used for spiritual purposes.

Many of the sculptures contain the "expotential curve," a symbol of the power or force which exists in all things.

Project two carousels of slides and play the music, "Thula, Thula."

Vary the technique of showing slides--making the slides focused and unfocused as they progress. ("Thula, Thula" is a South African song about boys who are away from home. The fading in and out of the slides creates a feeling of remembering certain impressions of home through the sculptures.)

INTERACTION

Discuss with the students their feelings concerning the music and sculptures: (During discussion, the students may wish to see a particular slide projected again.)

"What kind of feeling did the music communicate to you?"
"What was the mood of the music?"
"How do you think your impression of the music correlated with the sculptures you saw? Were they similar or different?"

"What kinds of feelings did you have about the sculptures?"
"Were you interested in a particular sculpture?"

LESSON SCHEME (Con't.)

INTERACTION

Project any particular sculptures mentioned, and discuss, using questions that apply.

"What made this sculpture particularly interesting to you?"
"What do you think this sculpture represents?"
"What can you tell about the colors of the sculpture?"
"Are the colors repeated? Is there an overall color scheme?"
"Is the natural material exposed, or is it painted or covered?"

"Is the line important here?"
"What kinds of shapes are utilized in the sculpture?"
"What materials are used in the sculpture?"
"If this sculpture were used in a ceremony, what spirit do you think it might represent?"
"Is there a design in the sculpture which could symbolize the expotential curve?"

- Gloria Alibani -

GRADE - SEVENTH

AFRICAN SCULPTURE: II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Employ the principle of the expotential curve in sculpture.

  Express himself three-dimensionally, utilizing the geometric shapes, lines, and rhythmic color patterns of African art.

  Complete a sculpture based upon the feelings which were communicated to him after viewing the slides of the previous lesson.

MATERIALS

- Example of a sculpture, utilizing the principles of African sculpture and emphasizing the expotential curve.
- Wood (various shapes and sizes)
- Elmer's Glue
- Colored beads
- Straw (raffia)
- Scissors

LESSON SCHEME

INPUT	INTERACTION
Present the example of sculpture.	
Explore the possible meanings of the sculpture.	"What does this sculpture convey to you?" "What do you think it represents?" "What kinds of feelings do you have about it?"
Point out the construction of the sculpture.	"What kinds of materials are used in this sculpture?" "What kinds of shapes are used?" "Has color been added to the sculpture?"
Focus upon the shapes creating the expotential curve.	"What shapes are creating the curve?" "How are the shapes joined together to form the curve?" "What kind of spirit or force is contained in this curve?"
Inform the students about the various materials they will be using to construct their sculptures.	

EXPERIENCE

Ask the students to create their own sculptures, utilizing the expotential curve and other aspects of African sculpture.

- Gloria Alibani -

156

GRADE - EIGHTH

CALYPSO

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify the rhythmic patterns of calypso music.

Develop an insight into the relationship of language and culture.

Identify the various patterns of calypso beats.

Create simple calypso songs with music and stories.

EQUIPMENT

. Cassette tape recorder

. Overhead projector

. Projection screen

. Record player

. Various musical instruments

MATERIALS

. MOPPET Kit

Record of music of Trinidad

Any album of calypso music by Harry Belafonte

Transparency of calypso beats

LESSON SCHEME

INPUT	INTERACTION
Present information on relationship of calypso music to culture of West Indies.	Discuss calypso music with the students and the culture of the West Indies (presently being studied by the class).
Read samples of words from songs in calypso album.	
Project transparency of calypso beats.	Discuss the tempo, heard in the record and presented on the transparency.
Display and explain each instrument to be used in creating calypso music.	
Continue to play calypso music and project the transparency. during the experience.	

EXPERIENCE

Assign the class into four or five groups of four or five students.

Ask each group to try out various instruments (drums, triangle, cymbals, etc.). It is preferable to experiment with one instrument at a time.

With transparencies on the screen and records playing, each group tests rhythms using the patterns on the screen.

Related activities for follow-up lessons:

Ask groups to write a story to be taped with calypso music background. These stories can be written on transparencies for projection.

These groups may wish to tape their stories to the musical background and play them for the review of the entire class.

152 - Ted Tylicki -

GRADE - NINTH

COLLAGE ON A THEME: Abraham Lincoln

OBJECTIVES

. At the end of this lesson the student will be able to:

Appreciate the sense of history presented in relating the past to the present.

Be aware of the technique used in preparing a collage with a theme.

Develop a correlation between music and visuals in presenting a theme.

Be sensitive to the "collage" technique of a modern composer.

EQUIPMENT

. Projection screen

. Record player

. Two carousel slide projectors

MATERIALS

. MOPPET Kit

Record: Aaron Copland, "Fanfare for the Common Man," "Lincoln Portrait," Adlai Stevenson, Narrator, The Philadelphia Orchestra, ML6084, Columbia Records

Two trays of original slides based on collages of current and past history shown simultaneously with faces and postures of Lincoln

Outline of Lincoln's head (for duplication for each student)

LESSON SCHEME

INPUT	INTERACTION
	Ask the students: "What is a 'theme'?" Answers will be similar to these: "A message that is put across" "The moral of the story" "An idea that carries through" "The main point"
The teacher tells the class that this presentation of a theme is the kind of experience they will be planning.	
Play a record with a definite theme. Ask the students to listen carefully so that they will be able to describe the feeling they get from this music. Suggested record: "Fanfare for the Common Man," by Aaron Copland.	
	Ask: "What would you say was the theme of this music?" Students may answer: "Air Force music" "Marching or military music" "Patriotic"
The teacher will explain that Copland wrote this during the Second World War.	
	Discuss with the students their feelings about their country at the present time.
Introduce the "Lincoln Portrait" by telling the students they will see pictures of Lincoln and current themes, combined with a record of Civil War themes and Lincoln's own words. Ask them to bear in mind this question: "What would Lincoln say to us today?"	

LESSON SCHEME (Con't.)

INPUT	INTERACTION
Project the two trays of slides simultaneously. Play the record, "Portrait of Lincoln," narrated by Adlai Stevenson.	
	Discuss the "Lincoln Portrait" with the students: "How did you feel seeing the faces of Lincoln combined with faces such as Nixon, Patty Hearst, Martin Luther King?" "Why does a collage make a powerful statement?" "How would you go about making a collage on a theme?" Work with the class until they point out the basic ideas of using headlines, pictures, simple designs, uncluttered concepts. If the class has knowledge of the technique of making slides with the Ektagraphic Kit, they will refer to it and ask questions about it.
Show the class the collages from which the slides were made.	
	Discuss with the class the music that coordinated with the collages and its significance in the presentation.
Distribute outlines of the Lincoln head to each student. Play music for the students while they are writing.	

EXPERIENCE

Ask each student to write his thoughts and feelings on the presentation of the "Lincoln Portrait." They may write this within the outline of Lincoln for special effectiveness.

LESSON SCHEME (Con't.)

EXPERIENCE

Encourage him/her to consider the following:

What was the statement in this presentation?

What seemed important to you?

Samples of the students' writing:

"The Changing America"

"People are Getting Worse"

"The Changing Ways of Our Country"

"What is Our Destiny"

"Lincoln would make our Bicentennial Celebration great"

"We should have peace and love in the world today"

- Karen Young -

GRADE - SEVEN

SOLAR SYSTEM

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify the terms connected with the solar system.

Draw samples of our solar system.

Design a solar system of his own.

EQUIPMENT

. Slide projector

. Overhead projector

. Projection screen

MATERIALS

. MOPPET Kit

1 tray of slides of the solar system

. Also:

Blank transparencies for each student

Drawing paper

Pencils and crayons

LESSON SCHEME

INPUT	INTERACTION
Review terms dealing with the solar system: sun, moons asteroids, gravity planets, revolution comets, rotation milky way, orbits planetoids	Discuss some of the familiar terms to prepare students for slides that will visualize them.
Show the slides of the solar system.	Discuss the slides as they are shown. "Does this look familiar to you?" "Does one of the terms we mentioned before refer to this image?" "How do such pictures of the solar system make you feel? Can you imagine yourself a part of this system?" "Can you imagine yourself a part of another type of solar system?"

EXPERIENCE

Ask the students to draw a replica of the solar system as we know it.

The students may then be asked to use their imaginations to create personal solar systems. These should include: a sun, planets, comets, moons, and imaginary items. Each should be named.

When the drawings are completed, they can be transferred to transparencies for viewing on the overhead projector.

Each student, if time allows, can show his transparency and explain his solar system, telling whether his is smaller, larger, similar or different from the known solar system.

- Ted Tylicki -

GRADE - SEVEN

STARS

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify the signs of the Zodiac.

Create pictures from Zodiac constellations.

Identify major constellations of the sky.

Create imaginery constellations.

EQUIPMENT

. Projection screen

. Overhead projector

MATERIALS

. MOPPET Kit

Transparencies of signs of Zodiac

. Also:

Drawing paper

Pencils

Crayons

LESSON SCHEME

INPUT

Show transparencies of Zodiac signs.

Give information on each sign as it is projected.

INTERACTION	EXPERIENCE
Discuss each sign as the transparency is shown and explained.	
Cover the following items, with students offering knowledge or experience with each of the signs: Definition of each, Dates assigned to each, Cusp of each, Traits of people born under each sign, Other constellations involved with each sign.	Ask students to stand as their individual sign is projected.
Discuss traits of signs as applied to students if they wish to compare themselves with the date presented.	
	Ask each student to draw his own sign, using stars surrounding the sign. He may also create his own imaginary constellations, including the following: A definite set pattern of at least 5 stars, A picture and name for his creation, A possible name for one or two of the special stars in the group.

- Ted Tylicki -